

10b Scheidt see 10x

to make much use of the pedals. It is also especially notable for his organ pieces based on Lutheran Chorales – such as were known as Chorale Vorspiele and Chorale Fantasien. (Chorale Preludes and Chorale Fantasias) Another famous and important German pupil of Sweelinck was Heinrich Heideemann who became organist at St Katharine's at Hamburg. Predecessor of Reincken whose playing Bach studied in the country(?) As time went on the composers for the Organ divided into two groups; those which were associated with the Roman Church in the Austria and the South of Germany and those who were associated with the Reformed Church in the North. Those in the South were infected with the complacent harmonic style which was growing in Italy and dwindled to nothing. Some of their compositions are pleasant ~~and superficial~~ and agreeable, but generally lacked strength and vitality. ~~The~~ One of the most respectable was Gaspar Kerl who was born in 1628; he went to Vienna early in life and then to Rome where he became Carissimi's pupil and possibly also Frescobaldi's. Afterwards he entered the service of the Elector of Bavaria in 1656, first in Frankfurt and after 1671 in Munich – and then again to Vienna, died in 1693 in Munich. He wrote Church Music and Organ Music of rather a stodgy description.

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He is chiefly known because Handel took one of his Organ Canzonas and turned it in to a Chorus in Israel in Egypt. Johann Froberger was a much more interesting person, and goes far to redeem the Southern RC Organists. He was born in Halle, not known when; and he was appointed to the Hofcapella in Vienna in 1637. But he then went to Rome and became Frescobaldi's pupil. His expenses then being met by the Imperial Treasury. He also came to England in 1662, why is not known, and was twice robbed on the way; arrived destitute and actually took the post of Organ blower at Westminster and armbled(?) the Organ when Christopher Gibbons was playing at the marriage ceremony of Charles II whereat there was a row, and through it he got an opportunity to play on the Organ and his real personality was discovered – he was presented to the King and astonished people by his performances on the Harpsichord. What happened afterwards is not known. He died in the South of France at Montbilliard in 1667. He is one of the most personally interesting of the instrumental composers of the middle of the 17th century. He wrote a good deal for the Organ – but the most interesting of his compositions are for the Clavier – in the shape mainly of Suites. He has more of the spirit of J.S. Bach than almost any of these composers.

Another Organ composer who left a lot behind him which is quite worth taking note of was Georg Muffat who must have been born about the middle of the 17th century, though it is not known exactly when. He spent some time in Paris in early life and

describes himself as having studied under Lulli. He was successively Organist at Strasbourg, Salzburg 1678, Passau 1690, when he died in 1704. His organ music is genial and pleasant without being severe or great. It certainly occupies an honourable position in the development of Organ style. He also wrote lots of pieces for a small band of strings which he ~~called~~ grouped under the solemn title of Florilegium. They are assuredly imitated from Lulli's Overtures and dance tunes, but are much more elastic and artistic in detail. After his time the Southern Organists ceased to be of any account. But there was one famous Organist who combined qualities of both schools, and stands as a sort of bridge between the Southern and the Northern style. Johann Pachelbel was born at Nuremburg in 1653. Went to Vienna in 1671 where he was pupil of Kerl, In 1677 he went and there imbibed the influences of the Southern Roman Catholic school. In 1677 he went North to Eisenach, where he was Organist, and then to Erfurt where again he was Organist and came into contact with Bach's uncle John Christoph and through him influenced even